



CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

eISSN: 2660-6828 | Volume: 03 Issue: 10 Oct 2022
<https://cajlp.centralasianstudies.org>

The Main Motives of the Fantasy Novels

Kosimov A. A.

Scientific Supervisor: Doctor of Philology, Professor, Ferghana State University, UZBEKISTAN

Kuldasheva M

*Master's Student of Literary studies direction, Year 2, Faculty of Philology, Ferghana State University,,
UZBEKISTAN*

Received 19th Aug 2022, Accepted 15th Sep 2022, Online 13th Oct 2022

ABSTRACT

The article examines the fantasy novella as a continuation of the traditional ballad genre. Fiction is "a type of fiction in which the author's fiction from the depiction of strange, unusual, implausible phenomena extends to the creation of a special - fictional, unreal, 'miraculous world'. Fiction has its own fantasy type of imagery with its inherent high degree of conventionality, outright violation of real logical relationships and patterns, natural proportions and shapes of the depicted object.

KEYWORDS: fantasy story, fiction, folk art, folklore.

The fantastical prose of the Russian Romantics absorbed a large number of images and motifs inherent in oral folklore.

In its relation to folklore sources, the fantasy narrative continues many of the traditions of the ballad genre. A. Svistunov speaks of the similar importance of these two genres in the history of literature: "In Russian prose of the 1820-30s the fantasy novella has played a similar role to that of the ballad in Russian poetry in the first quarter of the century: both genres were in the vanguard of romantic influences and served as a kind of 'guides' to the romantic aesthetic within their respective genres of literature". Speaking of the sources of the fantasy story, he notes that "the connection with the ballad world of Zhukovsky makes itself felt in one way or another at several stages in the evolution of the Russian fantasy story," but compared with the ballad "the effect of emotional involvement in the atmosphere of the fantastic was now woven into an incomparably more complex structure of reader's perception."

The question of the influence of Zhukovsky's ballad work on the development of the Russian romantic novel is covered by many scholars. A. Svistunov, for example, is inclined "to consider Zhukovsky's ballad Lyudmila (1808) to be the beginning of the Romantic movement, and, in particular, of that branch of it which formed the basis of the Russian fantasy novel." In his opinion, "a number of Zhukovsky's medieval mystical-fantastic ballads, written after 'Lyudmila', no doubt contributed to the appearance of the fantasy tale, preparing - which is very important - reader interest in this 'terrible' genre." [3; 2000].

Within the ballad genre, "the principle of perception of the fantastic" was formed and transferred to the romantic novella, the essence of which consists in the effect of emotional involvement in the atmosphere of the miraculous, the supernatural. Romantic fiction does not require an actual belief in the reality of the supernatural, but "the reader must go through an immediate sense of wonder and respond to this sense of wonder, horror or delight, in general, those or other "strong feelings. Without this, the author's purpose apparently cannot be achieved..." [11; 2005; 87].

"In particular, in almost any Russian fantasy novel of the Romantic era, as A. Svistunov writes, "beyond the limits of human reality another world is assumed, inaccessible to human perception, not comprehensible to reason, not subject to the natural laws of existence. The image of this "otherworldly world" appears ... in the first novels of Russian authors. Later it becomes a stable feature of the genre. The law, by virtue of which the "otherworldly" world is not isolated from the real world, is also consolidated. Fantastic stories again and again demonstrate their interpenetration: supernatural forces invade ("really" or imaginary) human life, people, in turn, try to use magic, witchcraft and sorcery to penetrate into the other world, to join to its possibilities "... So the main principle of romantic worldview - two-worldliness" [19; 2008] is implemented in romantic fiction.

The world of Hoffmann's fairy tale has clear signs of romantic twoworldism, which is embodied in the work in various ways. The romantic twoworld is realized in the story through the characters' direct explanation of the origin and structure of the world in which they live. The twoworld is realized in the story-fairytale through the characters, through the mirrors, such a romantic twoworld is helped to create by the fantasy. The stylistics of *The Golden Pot* is distinguished by the use of the grotesque, which is not only the individual peculiarity of Hoffmann, but also of romantic literature in general.

The motifs of the fantasy tales were varied, but quite stable. Mythological, playful, and dreamlike motifs took the main place.

"Russian fantasy novels mastered a variety of mythological heritage (Christian - the Bible, the Gospel), Greco-Roman, Buddhist, Arabic), but were based primarily on Christian mythology and focused on the Christian "picture of the world". The Christian system of values is the basis of the content of many fantastic works, where the author penetrates into the world of the supersensible, the ultimate goal of which is moral "contemplation" of the Absolute (O. Somov's "The Fool", K. Aksakov's "Cloud", I. Kireevsky's "Opal", A.K. Tolstoy's "Amena").

Hardly an optional attribute of the Romantic fantasy story was fantastical and non-fantastical dreams. The main artistic function of dreams in a fantasy text is to motivate the supernatural. However, the dream can serve all kinds of mystifications, gain symbolic content, and become a form of neo-mythology. The most characteristic functions of dreams are a warning, which directs real events towards a different path (A. Bestuzhev-Marlinsky's "Scary Fortune-telling", N. Gogol's "May Night, and the Drowned Woman", A. Pushkin's "The Undertaker"); a forecast, which is justified in reality (Nikolai Gogol's "Portrait" - 1st edition), artistic retrospection (turning back in time) of events (O. Senkovsky's "The Progress of a Revision Soul"). There are also many mixed forms.

In romantic fantasy novels, dream (oniric) images also serve to create a new world unknown in archaic cultures, or neo-mythology. Writers wove a special "reality" out of dreamlike dreams, positively attuned to the dreaming hero. If the neo-mythology of dreams in A. Bestuzhev's story *Latnik* contained idyllic pathos, in N. Gogol's novels dreams carried a tragic, religious and mystical meaning. At the dawn of the Romantic era, dreams acquire a travesty-like and simultaneously psychoanalytical character ("The Ghoul" by A.K. Tolstoy).

Game motifs in fantasy novels of Romanticism are presented in three main variants: child's play, play-contest and play-presentation (acting, "theater").

In stories about children's games ("The Black Hen..." by A. Pogorelsky and "Igosha" by V. Odoevsky), the supernatural exists in children's minds. The authors emphasize the principal difference between children's and adult "dimensions" of being. The adult world, within the boundaries of which a child's behavior looks "strange," is only part of the artistic world of both stories. In the world of the child, belief in the supernatural and play are identical. In "The Black Hen...", the result of play dialogue with the supernatural is thought of as the necessity of growing up, while in "Igosha," play dialogue with the supernatural is realized as an eternal and irreplaceable creative and cognitive human need.

The motif of the competitive game is present in novels about card games ("The Tale of the occasion when the collegiate counselor Ivan Bogdanovich Otnosheny failed to congratulate his superiors on Holy Sunday" by V. Odoevsky and "Stoss" by M. Lermontov). These texts are united by the pathos of playfulness: the free play of forces unconnected to a high goal leads to their exhaustion. In the poetics of the novels one or another ratio of images of the supernatural and the game is repeated. For example, there is an indication in the novels of the diabolical nature of the forces opposing man, with the unreal competing with man against or for him. In Lermontov's *Stoss*, play is ambivalent (double-edged) and is represented by a beginning that is uplifting and destructive. Every night the supernatural "materializes" in the apartment of the hero, Lugin, in the images of an old man and a girl, which gives the game its "humanity" and anthropological meaning. The author is interested in the "generic" qualities of the hero and the ways he finds to overcome himself. The card game acts as an analog-experiment of life, understood as an eternal game. As in the card game, so in the game of life, the man is captivated by the game element and at the same time feels liberated and free in it. He can make a choice, even if that choice is tragic.

Equally popular was the motif "life is theater. The concert, performance, masquerade" ball formed an independent fantasy plot or became part of a whole fantasy text ("Concert of Demons", "Unexpected Guests" by M. Zagoskin, "Strange Ball" by V. Olin, "Cosmorama" by V. Odoevsky and others). The motifs of mystifications, pranks on characters and their hypocritical and puppet-like behavior (E. Baratynsky's *The Ring*, Odoevsky's *A Tale of How Dangerous It Is for Girls to Walk in Crowds along Nevsky Prospect*, and so on) served the poetics of the supernatural. [11; 2005; 92 - 93]

Thus, the following features are characteristic of the Romantic fantasy prose:

1. the motif of high madness, it was the brightest manifestation of "life in poetry".
2. active use of folklore material. Use of mythological heritage.
3. the great role of dreams in the work.
4. The presence of playful motifs.

REFERENCES

1. Viktoriya, G. (2021). The use of slangisms in speech. *ACADEMICIA: An International Multidisciplinary Research Journal*, 11(12), 14-16.
2. Алимов, Т. Э. (2020). Использование учебных текстов в процессе обучения русскому языку в дидактических и коммуникативных целях. *Молодой ученый*, (52), 393-395.

3. Таштемирова, З. С., & Давлятова, Г. Н. (2020). ВОПРОСЫ ДУХОВНОСТИ В УЧЕБНО-ВОСПИТАТЕЛЬНОМ ПРОЦЕССЕ ВУЗА. *Актуальные вопросы науки*, (60), 33-37.
4. Давлятова, Г. Н. (2021). Преподавание и обучение русскому языку в поликультурной среде: подходы и перспективы. In *ЦЕННОСТИ ПОЛИКУЛЬТУРНОГО МИРА И ИХ ОТРАЖЕНИЕ В УЧЕБНЫХ И КОНТРОЛЬНЫХ МАТЕРИАЛАХ ПО РУССКОМУ ЯЗЫКУ КАК ИНОСТРАННОМУ И ДРУГИМ ИНОСТРАННЫМ ЯЗЫКАМ* (pp. 83-85).
5. Давлятова, Г. Н. (2020). ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЙ ТЕКСТ КАК ИСТОЧНИК ОБОГАЩЕНИЯ ПРОФЕССИОНАЛЬНОЙ РЕЧИ СТУДЕНЧЕСКОЙ МОЛОДЁЖИ. In *ЯЗЫК, КУЛЬТУРА И ПРОФЕССИОНАЛЬНАЯ КОММУНИКАЦИЯ В СОВРЕМЕННОМ ОБЩЕСТВЕ* (pp. 124-128).
6. VIKTORIYA, G., & NARGIZA, X. Functioning of Ethnographic Terms in the Russian Language at the Level of Polysemy, Homonymy, Synonymy, Antonymy. *JournalNX*, 7(02), 170-173.
7. Alimov, T. E., & Gimadetdinova, V. G. (2022). NEGATIVE EUPHEMISMS IN THE MEDIA. *INNOVATIVE DEVELOPMENT IN THE GLOBAL SCIENCE*, 1(5), 25-33.
8. Elena, S. (2021). Paralinguistic means and their role in the organization and understanding of a literary text. *ACADEMICIA: An International Multidisciplinary Research Journal*, 11(12), 89-92.
9. Oybek, A. (2021). Problems of Artistic Reflection of Fatherland Theme in Kamil Ikromov's Novels. *Pindus Journal of Culture, Literature, and ELT*, 1(12), 81-84.
10. Asanovna, A. E. (2022). Language and intercultural communication in Uzbekistan. *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH* ISSN: 2277-3630 Impact factor: 7.429, 11(01), 1-3.